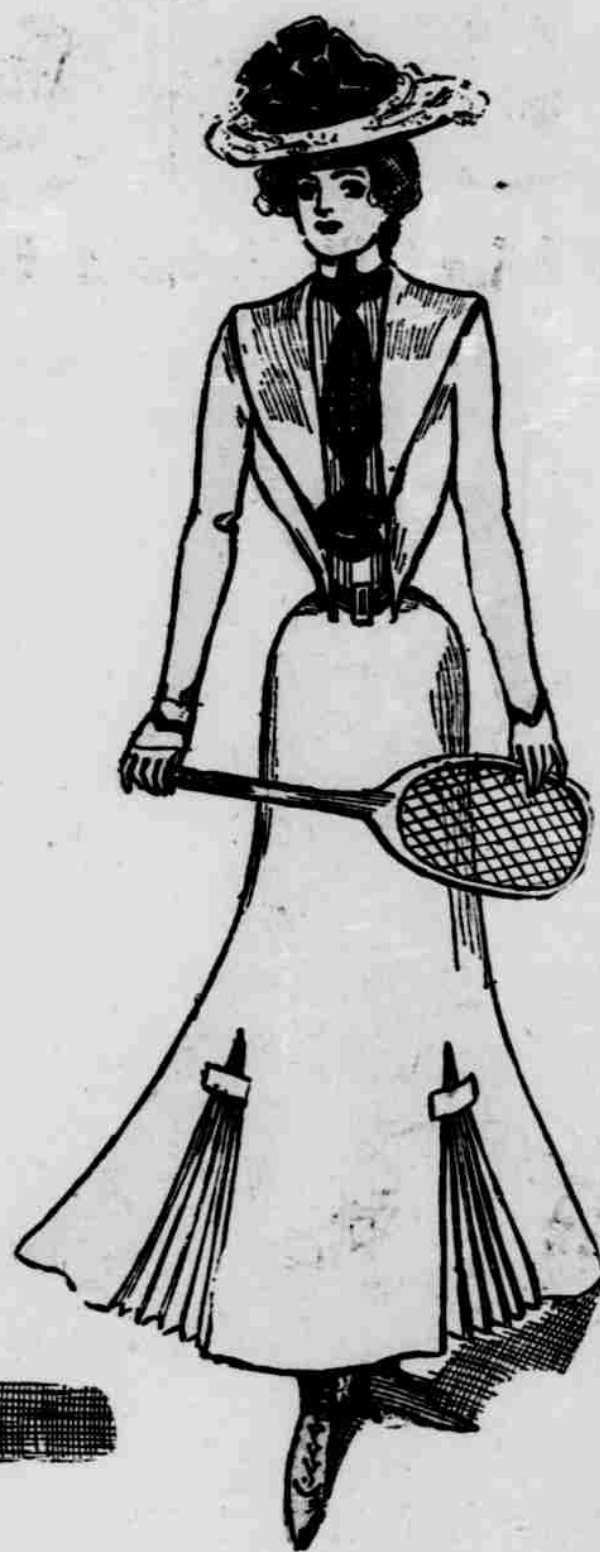


OUTING COSTUMES FOR THE ATHLETIC SUMMER MAID.

(SKETCHED IN PARIS BY MARIE ARMSTRONG.)



ONE OF THE FETCHING CYCLING SUITS OF BLACK AND WHITE.



Special Correspondence of The Sunday Republic.
Paris, May 17.—Now that the days are brighter, and lengthening out, those women who dote on out-of-door exercise are quite ready to begin a season of activity.

Think not that the day of the bicycle is at an end. There has been less said of it of late, to be sure, but this is simply because its novelty is somewhat worn off, and the newspapers and magazines do not fill space with things that are not new. The number of those who advocate the riding of bicycles has not grown less.

It used to be that London was looked to for all the best fashions in outing costumes, but now Paris takes the lead. The Parisian makers of such costumes took the ideas of the London tailors and added to them just enough of fancy touches to make the most serviceable of such costumes altogether fetching.

If the American girl who loves fresh air and enjoys out-of-door exercise will observe the sketches given to-day she may gather a French idea or two that will be of service to her in the building of her cycling and the other suits that she may be planning for her summer holiday time.

A distinctively Parisian idea is a skirt and Eton jacket of black smooth-faced cloth. A suit of this sort will only do, of course, for wear over roads that are not loaded with dust. Such a suit is more fashionable and showy than useful. However, the same idea may be carried out in the popular gray and tan outing cloths.

The original of the sketch—the black cloth suit—is undoubtedly very smart and fetching. With it there will be worn tan boots and a tricorne hat of felt. The jacket is novel in shape, not reaching to the waist line and being cut out in square tails that are ornamented with buttons. There is a blouse of white linen laid in large folds, or tucks, a soft tie of muslin and muslin undersleeves. This is certainly a dainty and becoming dress to wear when wheeling. No one could possibly offer the objection that it is "mannish" in the least degree.

For both tennis and golf bright costumes are most desirable. With a background of green the bright costumes look extremely pretty flashing here and there.

Tennis is always a favorite game. There is a chance in it to display both grace and skill.

One of the most attractive tennis suits

that I have seen for many a moon is made of red cloth, the skirts slashed, with deep pleats set in, the top part of each slash being finished in the prettiest of all tailor finishes, a strap and button. The Eton jacket has long, sloping revers and opens over a shirt waist that is worn with a white linen collar and long satin tie. The shirt waists designed to go with this suit are of snowy white linen, and the tie is of black. The effect is very charming.

A deep green cloth suit has a skirt with two shaped flounces. The jacket is very novel in design. It is formed entirely of overlapping pieces of the cloth, each section ending in a point and finished with a button. The edges of the flounces and those of the blouse and sleeves are finished with a heavy cord of the cloth.

A blue cloth costume is as artistic as it is possible to make an outing suit. The odd shape of the jacket can better be gathered from a glance at the sketch than through description. The sleeves of the jacket flare somewhat below the elbow to reveal undersleeves. A red quill is stuck jauntily through the front of the rim of the hat.

A feature of outing costumes that is entirely new is to be found in the white muslin undersleeves. This is a fashion that is both pretty and comfortable. The loose sleeve about the lower part of the arm is cool and allows perfect freedom of action.

The length of outing skirts is now very becoming. They are not so short that they will appear awkward as walking skirts. Formerly the cycling skirt was entirely too short. It did not look well except when one was mounted on a wheel, and even then it lacked grace. The best of all cycling skirts have been found to be the divided ones.

In London they are talking of the outing suits as "sporting suits." There are "sporting" skirts, "sporting" jackets and "sporting" hats. But then in London they speak of shirt waists simply as "shirts." Of course, this is all right, but the American woman and the women in Paris do not like quite such a mannish term for their out-of-door costumes.

One very pretty and practical "sporting" suit has just been brought over by an American girl, from London. It is of gray mohair, the fronts of the jackets have the effect of being made in three sections, each section a little longer and wider than the other. The skirt has the triple effect also. This suit will be worn with shirt waists made of fine

white percale with blue and pink lines.

If one is looking for a cycling suit that will not show dust, and is light in weight, then mohair is the best of all materials. But be sure it is of the waterproof variety, else a sudden shower will pack it up in every place where a drop of rain has touched.

The most popular hat for cycling is the dish-shaped one. This is wide enough in the brim to serve as something of a protection to the face and eyes.

From the number of transparent blouses that are being made, one would fancy that there was never such a thing expected as a cool day. The more sheer and dainty in effect the fabric the more fashionable are they.

The very stylish blouse is of a coarse cotton net run in clusters of tucks. This may be worn over a silk foundation either low in the neck and sleeves or with high neck and long sleeves. The mousseline de sole blouses, finely tucked all over, will top skirts of the finest materials. All these blouses are made with moderate bishop sleeves. They may be worn over any color, though white taffeta is considered the most elegant.

Of course, since airy muslins and transparent materials of every sort are the vogue, hats are in keeping, and this means that they are simply covered with flowers and foliage, touched up with black velvet bows at the side or the back, according to the shape of the hat.

It is surprising how well this style of hat seems to suit both the young and those who have quite left girlhood behind. But then there are no more middle-aged women—it is either the young or the very old. A little lift or tilt here or there makes the difference in the hat that is for the girl and the one for her mother. While it may be tilted back for the girlish face, with a bandeau of flowers beneath the brim, it is brought forward for the older woman, with, possibly, a slight lift at one side, with flowers and a loop or two of velvet filling in the space.

If you will examine the flower-trimmed hats closely you will find them all built on the same plan.

While on the subject of airy and summery fashions, I must not forget to again mention the popularity of dotted Swiss or mousseline, as one always hears it called in Paris. A beautiful white mousseline with red dots has bands of black velvet ribbon run about the skirt, about the deep ruffle and puff that tops the flounce. The bodice has a deep shirred yoke, and is trimmed in a corresponding manner to the skirt with the black velvet.

Puffs are used to a great extent, both wide and narrow ones. A pretty finish for a mousseline skirt is a deep flounce headed by two puffs about an inch and a half wide each. The top puff is hemmed at the upper edge and gathered into a narrow heading. This makes a pretty finish and one that is easily arranged.

MARIE ARMSTRONG.

NECK DRESSING

AND SASHES.

Much care is bestowed on the throat in the daytime; the highest collar bands and stocks are worn. For evening innumerable rows of pearls and diamonds carry all before them, but a sort of storm collar of old lace, wired up to the throat, secured by black velvet, fastened with diamonds, is a great acceptance.

Sashes will be worn as the season advances, many flowered chiton ones among them, made of broad ribbon, which will be folded into a narrow compass for the waistband.

An evening gown for immediate wear, made of white satin veiled with white and mauve chiffon, has over these a very open silver tissue worked with black incrustations. It is about as handsome an evening toilette as could be imagined. Black lace, net, and all the kindred stuffs appear to be worked in gold. These will be employed for gossamer cloaks as well as for dresses. A great many of the evening cloaks are made in gold or tinsel cloth, veiled with chiffon and incrustated lace, or with black net, gathered with chiffon, roses or carnations, bunches of velvet falling from the left shoulder. The backs are mostly cut shawl shape.

In evening gowns, tucked and fitted chiton, with tiny bouillonnages, still appear under and over the hems. Interlacings of ribbons and velvet caught down with minute buttons figure on sleeves and skirts. Beautiful stuffs are preparing for evening wear. Some shaped skirts of lace, after the order of Luxeuil, have the pattern outlined with cord, and show inserted medallions of panne, chine, or fine cloth. The newest of all, a beautiful example of Swiss lace, with which cloth applique, is outlined with gold all over.

Strawberry color, in canvas, is being made up into a good many spring dresses, and black braid is still employed on face cloth. Narrow, black belts of satin or silk outline the waist most frequently. Tambour work is also employed to edge flounces, and to form solid patterns, such as pines. Large collars still figure on the jackets of the bolero order, but the bodices themselves are severe, depending for their attraction on straight lines.

We shall depend a good deal during the summer for our ornamentation on tiny buttons, conversed together as our faces will be interlarded, whether in the piece or as insertions and frills.

painter, the enthusiastic sculptor, the enthusiastic musician have been those who have given to the world the masterpieces. It was not the listless and indifferent workers in the fine arts, you may be sure, who created and left to the world these riches.

And here is a little greeting to the girl graduate: A happy holiday and a happy workday to you; for the one is bound to follow the other. The work may be along ambitious lines, or it may be the minute duties that fall to one in home life, but whichever it may be, enter upon them with enthusiasm, for any work that is worth your while is worth your interest. And interest and enthusiasm associate very closely in fact, they are inseparable.

MARGARET HANNIN.

ABOUT SOME STUNNING SUMMERTIME FROCKS.

ONE of the prettiest of new frocks is made of one of the simplest of materials. It is of blue brillianine, a dark shade, and the woman who made it kept the idea of the peacock in her mind as she worked, and the result was that something of the beautiful combination of shades to be seen in that bird of gorgeous plumage and at the same time is an altogether chic little gown. To begin with the end, the skirt is simply made in simple lines and with the proper sweep and swing, but it is upon the bodice and little jacket with which it is worn that the color effects come in.

To begin with the waist, it is certainly a simple waist, with a stock and jabot of cream-colored batiste and a bit of red and plain little bands down the front. These bands pass from the shoulder down to the waist, plain bands of a dark green silk, which is stitched with green and has a soft, shimmering effect. These bands stop half length in their way to the waist line, and their plainness is broken by a round end of the upper half of the strap, which makes a division and breaks the long effect. The simple little stock is fastened in front, the end brought around a little to one side, and from it the soft jabot of the batiste jabots down to the waist line, being accentuated and brought out by a line of red in a soft shade—one of those ox-blood shades, which seems to have in it a bright crimson red, but veiled and subdued. That is to be seen later in the little jacket, which is lined with the deep red, when it is revealed why the soft shade blends so excellently with it.

But the little blue silk jacket is the part of the costume which marks it with distinction. It is a love of a jacket. No pinch tucks on this, but broad tucks, each of them run by hand, and the chief thing in the way of trimming a stunning collar of string lace which was made to order, with revers of the soft red, knotted buttons—taffeta, knotted and knotted and knotted, until it became buttons. The jacket comes to the waist line, the broad tucks of the silk on either side turning away from the front. The string collar is broad and deep in the back, rippling just a bit prettily and coming down well in front and covering nearly half of the fronts of the jacket, where it falls in deep points. At the upper part of the jacket there are the revers in something like battlements of the soft red. The lower part shows the nobby little knotted buttons.

The sleeves are plain coat sleeves at the top, but below the elbow they are slashed and held together again with two buttons on either side connected with loops in the form of true lovers' knots. There is more of the red around the lower edges of the sleeves, and falling over it, at the widest part, a point of the string lace. There are little plaited coat tails in the back, with more of the button and the loops. This is one of the prettiest little jackets that has been seen. There is one feature of the sleeves that is pretty and interesting. They are made also of the broad tucks running lengthwise, and in them the tucks are separated in the center on the top of the arm, four running one way and the others turning from them, giving a plain line down the center of the sleeve. It is altogether a simple little suit, but exceedingly stylish.

Here is a pretty wash frock—which is not expected to wash—in ox-blood, one of those silky materials with silk dots of white, and made up with cream batiste over a lawn skirt of white. There is a long, square yoke front in the skirt of the deep pink, falling nearly to the lower edge of the cream batiste underskirt, and having around the edge of it a narrow bias fold of the material, with a piping of black taffeta at the upper edge. The overdress slants up and meets, but is not fastened, at the upper part of the skirt in the back. The batiste skirt, which is dotted sparsely with black silk polka dots, is trimmed all the way up in the back, where the overdress allows it to be seen. There is the hem first, then three hand-run tucks set well apart, a bias fold of the pink, a bias fold of black taffeta, three more of the half-inch tucks, more pink, more black—these folds set well apart—and a final heading of two tucks which come well under the short back of the overdress.

The bodice is finished to match, a vest and stock of the dotted batiste, outlined with pink and black, and it is a pretty and original little gown.

A satiny frock, a brown figure on white, the brown outlined with black makes up into an effective frock and lends itself well to decorative effects. There is a pretty combination of cream, white and black, with little French knots of blue to brighten the whole. The collar of the gown is of white tulle silk mousseline, upon which is a pattern of heavy cream lace, and at the upper edge a soft fold of the muslin knotted with French knots of pale blue.

This is the stock from which a narrow plaited vest of cream batiste is carried down to the waist, outlined on either side by bands of black taffeta.

There is a broad collar of white silk mousseline, the lower part being composed of medallions of the muslin, tucked and set into frames of the heavy cream lace in flower designs. It is upon these tucked medallions that the pale-blue knots are dotted.

The sleeve to this gown is rather full, gathered in with a group of lengthwise tucks below the elbow, and puffing out again, to be gathered in once more at the wrist with a band of the black taffeta below, which is a finish of the tucked dotted muslin, with an edge of the lace scalloping around the hand. There is a soft fold of black taffeta at the waist, tying in front. A pretty effect in this gown is given by lace stitches, which cut it up and give a bolero effect. The lace stitches are set in with white silk, and the black bands on either side of the front and at the lower part of the sleeve are put on with this same stitch in white.

A black taffeta jacket which is most attractive, if less elaborate than the blue, has more of these broad hand tucks tapering in at the waist as the jacket, which is fitted, tapers in. The tucks on this turn away from the front, on either side, and on the sleeves run diagonally across. There are little plaited cord effects on either side with two little crocheted buttons in each one. There is a belt of the taffeta stitched and pointed up and down in the back, coming around and fastening in the front. The jacket is lined with white satin.

A muslin gown is in a pretty material which has a twist like a cord in it, and small polka dots of white upon it. The pattern is that of a big blue flower on a white ground with yellow centers and a bit of green foliage. This gown is made with skirts and heavy cords, which are most effective. The skirt has a shaped flounce headed with these shirings drawn up over three heavy cords set perhaps a couple of inches apart.

In the bodice a quantity of heavy white lace is introduced. The stock is of the lace with three folds of blue silk around it, and from it a vest of plaited chiffon is carried down to the waist, outlined with narrow folds of the blue silk on either side, and outlined, in its turn, with a narrow line of the white lace. The yoke of the lace begins well down at the arm's eye and slopes up sharply to the collar. The lower part of the waist is all of the lace, and on either side of the front the shirring is repeated, drawn up, as in the skirt, with the three heavy and effective cords.

courages the one who is unlucky enough to come within the bounds of its influence.

The enthusiast is always a good person to meet. You may whisper behind his, or her, back, if you like, that one is foolish to be enthusiastic over such small matters as those which engage your friend's time, but you must admit, although you criticize, that the enthusiasm is as refreshing to your soul as a glass of crystal water to a thirsty mortal.

With an enthusiastic teacher directing the child in the study and reciting of his lessons he makes such progress as he would possibly have never made had he been given over to an instructor who taught well, very well, indeed, because she was hired and paid to teach well and according to the latest and most improved methods—taught well for this reason alone and was not in the least enthusiastic as a teacher.

The enthusiastic student is an inspiration to every other boy and girl in the room. He does not gaze for a moment intently upon his book and then listlessly loit in his chair waiting to repeat the few words he has learned, counting down the line until he has figured out just which ones are likely to fall to him. The enthusiastic scholar learns

every word of the lesson, and if others are going to keep up with him they know they must devote any time to doing nothing.

The woman who expects to make a success in any line must be sure to keep alive a little sprig of enthusiasm in her nature. Don't let it wither and die once you have planted it, and don't allow any one to crush the life and wholesomeness out of it. Struggle to say, much as all of us like to stumble upon enthusiasm, there are still many of us—for a reason we could not ourselves explain—who are ready to laugh at the enthusiast; or, at least, to marvel that one will still be so keenly alive and such a stranger to ennui as to still have faith in oneself and the work or play one is entering upon.

Ennui, "the awful yawn which sleep cannot abate," is going out of fashion. You may once more be enthusiastic and not be fearful of being considered anything but good form. We took our pattern in ennui from the English. It was bad form to be enthusiastic, though it must be admitted

that when we were given the opportunity to enjoy the enthusiasm of the French we simply revelled in it.

It is in more than in business, pleasure and the fine arts that enthusiasm is worth while and good to see. In the very smallest and most prosaic of home duties that fall to the lot of the average woman there is an enlivening and quickening to be brought about by enthusiasm.

Do you know an enthusiastic housekeeper? One might speak of her also as the ambitious housekeeper, but I believe that enthusiastic is the term that pictures her best. The enthusiastic housekeeper never talks of "the weary grind" of housework—washing dishes, sweeping, dusting and so forth. These things she fully realizes must be attended to every day, but her enthusiasm over them all well done, and her satisfaction in the perfection attained in the end, rob the work of the "weary-grind" quality. The enthusiastic housekeeper and homemaker is an inspiration to every member of her family. All recognize the fact that her home is her palace and her castle,

though it may not be grandly fitted. She is enthusiastic over the snowy linen that is folded away, she is enthusiastic over the pretty bits of silver and china that are placed on her table every day—and not saved for "company" alone.

The indifferent housekeeper does not need to wear a badge for all the world to be informed that she goes about her tasks with a thorough lack of interest. A very short stay in her home will convince you of this. Nobody ever thinks of going to her for a cake recipe or to learn just how many minutes rolls should stay in the oven to be well baked. All of this is a bore to her. Long ago she lost her enthusiasm. And if you will tarry by her side while she will tell you what a dull routine there is about housekeeping.

One may do ordinarily well—one may even be able to manage to get along very moderately and comfortably without a spirit of enthusiasm, but to attain greatness or superiority one must work with enthusiasm in one's chosen line or vocation.

The enthusiastic poet, the enthusiastic

VALUE OF ENTHUSIASM.

As an Aid to Success It Is One of the Good Things to Cultivate.

WRITTEN FOR THE SUNDAY REPUBLIC.

If any work, any study, any purpose is worth your while it is then worth being performed, pursued and carried out with enthusiasm.

If you cannot coax yourself into feeling an enthusiastic thrill regarding what you are planning or dreaming to do, then, I say you, take it not up.

One man who has built a very useful book of synonyms points out in this wise the nice difference between the enthusiast and the fanatic: "Fanatics and visionaries are always more or less enthusiasts; but enthusiasts are not always fanatics or visionaries."

There is an opinion regarding the value of enthusiasm as expressed a long time ago by a man writer, and the paragraph is just as well worth reading and remembering.

ing to-day as it was at the time it was penned: "I look upon enthusiasm to be a very necessary turn of mind; as, indeed, it is a vein which nature seems to have tempered with more or less strength, in the temper of most men. No matter what the object is, whether business, pleasure or the fine arts; whoever pursues them to any purpose must do so with a love (or enthusiasm) for them."

There is no inspiration about the man or woman who goes about his affairs with a lack or no evidence at all of enthusiasm. There is nothing about the temper of such a person to inspire those with whom he comes in contact to put forth the best that is in them and to work with a will. Rather to the contrary. Those who go about either work or play in a listless manner are depressing. In fact, their attitude fairly dis-